



ext spring, Eugene Ballet Company will stage the biggest project the outfit has undertaken in its 38-year history—a brand new, quarter-milliondollar envisioning of Hans Christian Andersen's *The Snow Queen*, with all original music, choreography, sets and costumes.

The new production, which will premiere with two performances at Eugene's Hult Center for the Performing Arts in April, came about thanks to the generosity of a long-time supporter of Eugene Ballet (EBC), Richard Haugland.

Through his foundation, Haugland also funded the ballet's 2013 production of *Mowgli: The Jungle Book Story*. Right after seeing the opening night of *Mowgli*, Haugland told EBC artistic director Toni Pimble he wanted to pay for another new ballet. Thus *The Snow Queen* was born, with a grant of \$200,000 from the Richard P. Haugland Foundation and another \$40,000 — for the original score — from the Hult Endowment.

Pimble, who founded EBC with Riley Grannan in 1978, has created nine previous full-length ballets for the company as well as about 50 shorter pieces. She chose the Hans Christian Andersen tale for a simple reason: It's a classic Joseph Campbell hero's quest, with a gender twist: The hero is a heroine, and she rescues a boy.

"And the two main characters are women," Pimble said. "That's very different."

Andersen's dark original tale bears little resemblance to the 2013 Disney animated movie *Frozen*, which *The Snow Queen* also inspired. Andersen's *Snow Queen* actually represents a Christian allegory of the battle of good and evil, Pimble says.

In that original, childhood friends Gerda, a girl, and Kay, a boy, are separated when Kay is blinded to the good of the world by shards of a frozen mirror made by Satan. Kay ends up being taken to the Snow Queen's Ice Palace; with help from various other characters, Gerda rescues him there.

An atheist, Pimble has stripped out the overt Christianity from the story, retaining its robust core about how love and friendship can ultimately conguer evil.

One of the biggest elements of the whole show will be a new score, commissioned from Portland composer Kenji Bunch.

An Oregon native who moved to New York to make his mark — and then came back two decades later — Bunch was selected, in part, because of his long friendship with Brian McWhorter, a founder and conductor of OrchestraNext, the student-professional orchestra that performs for the ballet's productions here.

McWhorter, a professor of trumpet at the University of Oregon, is a brilliant crazy man in the music world. (Check out YouTube for the video he made depicting a trumpeter's stress dream, in which he shows up for a performance at the UO's Beall Concert Hall sans trumpet and sans trousers.)

As fellow graduate students at the Juilliard School in New York in the 1990s, the two musicians played aggressively experimental music around town. One of those performances got panned by the *Village Voice*, which complained that their live improvisation together "didn't seem to have anything to do with anything."

Bunch's music isn't quite as experimental today as it was in his youth. In fact, compositions such as his 2011 "Supermaximum for orchestra," easily available online, are very accessible — sweet, melodic and lyrical. McWhorter praises Bunch's "playful sensibility with his music" in explaining his selection to create the new ballet score.

DANIELLE TOLMIE PLAYS THE SNOW QUEEN IN EUGENE OPERA'S UPCOMING PRODUCTION

THE SNOW QUEEN COSTUME
DESIGNER JONNA HAYDEN
PHOTO BY TODD COOPER



FALL **BRAVO!** 2016

Bunch was hailed as "a composer to watch" by The New York Times, and Alex Ross, music critic for The New Yorker, included Bunch's 2006 chamber opera Confessions of the Woman in the Dunes in his list of significant contemporary works in his book The Rest is Noise.

As of early this month, Bunch had worked his way through all 45 minutes of Act I of the two-act ballet and was starting on Act II. In much of his previous work, Bunch has drawn on vernacular American sources like jazz and folk music. Not here. "I wanted to capture an Old World aesthetic that both supported the story and honored the long tradition of evening-length orchestral narrative ballet scores," he says. "So my influences here are closer to Prokofiev and Stravinsky than American folk or jazz idioms. '

If all goes well, OrchestraNext will record his completed score in late December, giving Pimble and her dancers a soundtrack on which she can begin to work out choreography.

The show won't be fully cast until January, Pimble said, but EBC principal dancers Yuki Beppu and her husband, Hirofumi Kitazume, will dance the roles of Gerda and Kay, while Danielle Tolmie will dance as the Snow Queen.

The overall look of The Snow Queen will be created by its set and costumes. which are being designed, respectively, by Nadya Geras-Carson and Jonna Hayden, both local designers with experience in ballet and opera. The fairy tale's battle between good and evil takes place in two distinct worlds — the icy realm of the Snow Queen and the warmer (both visually and in terms of weather) world of the village.

Called into the production after a previous designer quit the show, Geras-Carson began by sitting down with Pimble to imagine possible looks for The Snow Queen. They decided to rely heavily on visual projections, which Geras-Carson will design, and on a color scheme that divides the universe into the cool, icy realm of the Snow Queen and the warm autumn colors of the village where

"The set is progressing, albeit more slowly than we would have liked, but there are many factors involved in the building of a set," Geras-Carson says. "Also, Giselle is the first show this season, so it deservedly takes precedence."

With the physical sets now under construction, Geras-Carson — a former Disney Imagineer — is starting work on the static and video projections.

The look of Hayden's Snow Queen costumes takes much of its inspiration from the visual melodrama of the late British fashion designer Alexander McQueen.

Sometimes called "the hooligan of English fashion," McQueen is credited with, among other things, the dark, fantastical, over-the-top romantic look in his clothing lines. Hayden took online images of McQueen's work to Pimble ("I don't sketch," Hayden says) and instantly sold her on the concept of using a similar approach for the Snow Queen.

Getting the concept down was the easy part. By the beginning of this month, Hayden had moved on from ideas and drawings to hands-on production.

"I have various team members working on headdresses, armor, snow people, crow tails and the flower girls," she said. "We're tackling the most complex costumes first, along with the principal characters, and we're dropping by the Midtown Arts Center (where the ballet is based in South Eugene) every few days to do fittings.

A big challenge is working out the practical details of creating such lavishly ornate costumes for dancers whose bodies — unlike runway models — must move, twist, leap and sweat in every rehearsal and performance.

"Just the crafts aspect of this show is daunting," the costumer said. "We're trying to figure out how to make dancers look partially frozen, but still be able to dance."

To pull this off, Hayden and her stitchers are using everything from silicone, glitter, paint and fabric to cast crystals and glow-in-the-dark powder. "I also have a person working on antlers that are light enough to wear on a headdress, along with sturdy enough to hold a fabric shroud," she says. "This show has so many

When the curtain goes up on the ballet's world premiere in April, though, its prime patron won't be in the audience.

Sadly, Richard Haugland, a co-founder along with his wife, Rosaria Haugland, of the hi-tech Eugene firm Molecular Probes, died Oct. 5 in Thailand, where he has lived the past few years to be near the schools his foundation has funded there for needy and orphaned children.

"Richard's commitment and trust in myself and EBC to create a ballet of this magnitude is very special, a dream come true," Pimble says. "I so wish he could be here to see it performed."

The Snow Queen will have its world premiere 7:30 p.m. Saturday, April 8, and 2 p.m. Sunday, April 9, 2017, at the Hult Center for the Performing Arts in Eugene; for more info, visit eugeneballet.org.





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(Laugh)TrackTown, USA

EUGENE COMICS BUILD LOCAL SCENE WITH OPEN MICS AND SHOWCASES

BY WILLIAM KENNEDY

s a kid, Eugene-based stand-up comedian Seth Milstein watched Saturday Night Live religiously. "I thought it was the greatest," Milstein recalls of NBC's long-running sketch comedy show.

Then one night Milstein, who grew up in New York, stayed up late enough to catch Comic Strip Live, a late night TV stand-up comedy showcase popular in the '80s and '90s. "It was just a guy and a microphone," Milstein describes. "That was amazing to me."

"I was always terrified of public speaking," Milstein continues. Nevertheless, he dreamed of trying stand-up comedy. It took until he was in his 30s to finally get up the nerve. "The first time I got a laugh on stage I was like, 'Oh, I just do this now," he says.

Now Milstein performs all the time. "I go up five times a week usually," he says. Milstein hosts and participates in comedy open mics at local venues like Luckey's, The Green Room and The Wandering Goat. He says each comedy show appeals to different types of people, and performers are pretty diverse — all part of a local comedy scene Milstein says is "growing."

"We're all weirdos," Milstein jokes. "That's Eugene. But it's a weird that I chose. If you're a fan of comedy, you're going to have a good time."

In addition to local open mics, Brickwall Comedy Club, inside Kowloons at 2222 MLK Blvd., hosts comedy shows from touring acts, and more big name comedians are booking into Eugene's larger venues like the Hult Center and McDonald Theatre. There are also regular comedy nights at smaller venues like Wayward Lamb, The Barn Light and Sam Bond's Garage.

"Any known comic coming through here is a good thing," Milstein says. So even if you're just a person who's always been "funny at parties," curious to try your hand with comedy on-stage, Milstein encourages you to give it a shot and come out for an open mic. "I say go for it," he says. "Maybe you are that kind of funny."

Amusedays! Comedy Night with Seth Milstein is 9 pm every Tuesday at Luckey's Cigar Club, 933 Olive St.; sign-up at 8:30 pm, 21-plus. The Green Room Comedy Open Mic, hosted by Michael Sevigny, is 8:30 pm every Thursday at The Green Room next to Doc's Pad, 710 Willamette St.; sign-up at 8 pm, 21-plus.

Comedy Calendar:

JERRY SEINFELD 7 pm Thursday, Nov. 3 Hult Center • All Ages BRIAN REGAN 8 pm Saturday, Jan. 14 Hult Center • *All Ages*

ADAM DEVINE 8 pm Thursday, March 2 WOW Hall • All Ages



Left of the Dial

FRED CRAFTS BRINGS BACK THE GOLDEN DAYS WITH RADIO REDUX

BY RACHAEL CARNES

rom screwball comedies to hardboiled gumshoes to fantasy, science fiction and holiday fare, Radio Redux brings the past into the present.

"We're exploring great stories, great literature, and we want to expose that to our audience" says Radio Redux artistic director Fred Crafts. "It's our mission to preserve and advance radio theater."

The company opened its current season with Radio Days: Comedy Capers, and offers a variety of shows throughout the year, including Alice in Wonderland, A Cowboy Christmas, The Maltese Falcon and Orson Wells' War of the Worlds.

Scripts are plumbed from the golden age of radio, echoing productions that were broadcast throughout the 1930s to 1950s by companies like Lux Radio Theater (eponymously named for its sponsoring toilet soap), Mercury Theater on Air and the Screen Guild Players.

"All of these stories are vivid, with colorful characters, rich language, spectacular landscapes," Crafts says. "They fire the imagination. We're about working the audience's minds."

Crafts suggests that Radio Redux operates kind of like a great book does: It gives you a framework and you fill in the details. "Listening is a great activity for a human being," he explains. "Most things are handed to you, and that's just the way it is. But Radio Redux is like a paint-by-numbers or a coloring book. The audience has to work with us."

Crafts was born in Eugene and grew up listening to radio in the 1940s. One of his earliest memories is listening to *Straight Arrow*, a western adventure series that featured a golden cave. "I just loved that golden cave," Crafts recalls, noting that *his* cave probably looked different than the ones the minds of other listeners.

"If a story is well presented to you, it tickles your imagination" he says. "You want to work with it and you get swept up in it if it's really well done. It takes you beyond yourself."

Crafts likens the feeling of being transported by radio theater to driving somewhere and not really realizing how you got there, but finding you've just arrived. "I started doing that when I was a kid," he says. "Listening to radio shows, the voices, sound effects and music sparked my imagination. I remember the Lone Ranger, with his big, deep voice."

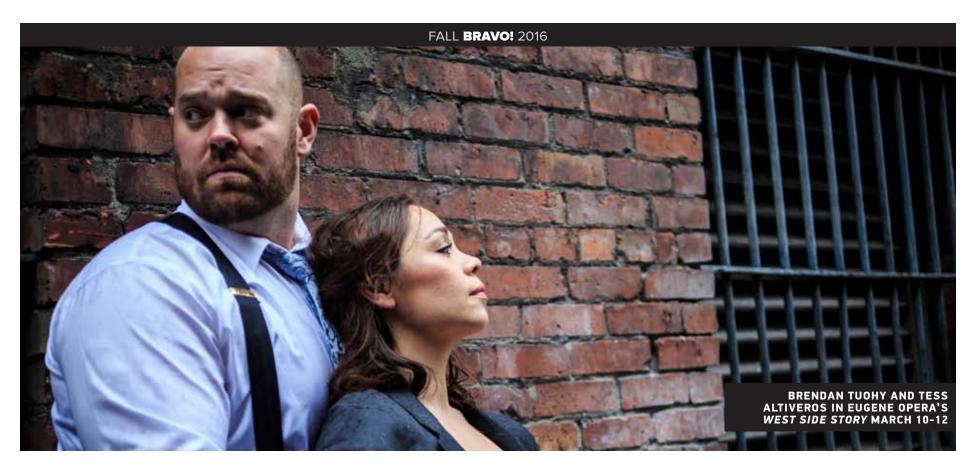
Crafts didn't travel much as a child; his family mostly stayed in Eugene. But through books and radio — through wondrous and engaging stories — he says he developed a lifelong affinity for the arts and culture, as well as for the big world out there.

Now retired from a career in journalism and broadcasting, Crafts estimates that Radio Redux has presented 40 shows since it began in 2009.

And at a Radio Redux performance, the focus is squarely on the story. "I don't want to gimmick it up with a fancy set or a whole lotta costumes," Crafts says. "I want you to work your imagination."

This season's shows center around themes of transformation, hope and possibilities.

For more information on Fred Crafts' Radio Redux, visit radioreduxusa.com.



Much Ado About Something

EUGENE OPERA AT 40 BY BRETT CAMPBELL

hen Mark Beudert arrived as its artistic director in 2006, Eugene Opera was in trouble. It was losing so much money that it could only afford to stage a single production in 2006-7, down from its average of three per year.

Eugene Opera (EO) had hit rough patches since its 1977 founding by longtime Eugene classical music teacher and conductor Philip Bayles, who directed the company for the first decade, and Ginevra Ralph, also of The Shedd.

Performing first in high school gyms and then becoming a resident company of the Hult Center when it opened in 1982, the opera steadily grew in quality and resources (props, lighting, costumes), occasionally scoring some soon-to-be big names like Deborah Voigt and Susan Graham.

But opera is expensive, and after falling \$340,000 in debt during the first Republican recession in the early 1990s, it recovered along with the economy. But in the mid-2000s, several regional companies like San Diego Opera and even the venerable New York City Opera succumbed (soon to be revived) to a confluence of economic and cultural changes.

EO's early struggles proved a blessing in disguise.

"The companies that went under had a lot of fat and had to trim really quickly," Beudert recalls. "We had already downsized."

Since it wasn't dependent on the big donations and grants (which dwindled during the downturn) that first fueled and then failed many opera companies, EO had to rely mostly on ticket sales and volunteer help to tide it over while it gradually built up a donor base. Beudert and the executive director were the only staffers until 2012.

As Beudert tells it, that leanness forced the company to focus on the essentials. "Opera is about singers," Beudert says. "You get really good singers and put them in the most comfortable place possible," instead of staging the splashy sets and expensive productions that sank or burdened even the biggest companies like New York's Metropolitan Opera.

"We're a singer's company," Beudert told emerging vocalists looking to make a name in opera. "If you have the urge to be a star, this is the place to be." That emphasis brought rising stars like Cecilia Lopez and Kelly Kay Hogan, who in 2008 became the first EO singer who went on to sing at the Met.

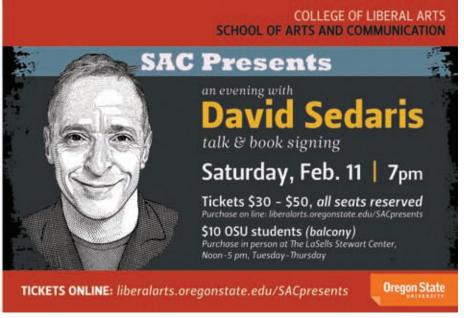
Leanness forced the company to reach out to audiences, since it depended so much more on ticket

sales than many companies. Though immersed in opera and classical music since his early days in New York, Beudert also spent a couple years performing on Broadway, including in Pirates of Penzance with Linda Ronstadt. "An old Broadway guy told me there's a direct connection between the audience's pleasure and whether the cast eats," Beudert explains. "That's why there's so much energy on Broadway."

Unlike other companies, EO didn't let crisis cause conservatism. Noticing that many companies' endless recycling of the so-called "top ten" warhorses like La Boheme and Carmen was wearing thin (Sacramento Opera, for example, went under during a season in which it staged nothing but standards), Beudert declared that "becoming bold is mandatory," and offered contemporary operas like John Adams's Nixon in China and Jake Heggie's Dead Man Walking.

To connect the community to those and other productions, the company initiated an outreach strategy that includes exhibitions, talks and other ancillary events at the library and University of Oregon, creating buzz and providing historical context — the social conditions like poverty, revolution, nationalism, imperialism — that spawned these works of art, and connecting them to today's issues.





Galendar Listings

Comedy

Oct. 22-23 Bob Welch & Friends: Heart, Humor & Home Nov. 3 Jerry Seinfeld Nov. 18 Men are from Mars, Women are from Venus Jan. 14 Brian Regan

Wildish Theater

Nov. 4 NW Women's Comedy

WOW Hall

www.wowhall.ora • 541-687-2746 March 2 Adam Devine

Dance

All That Dance Company

www.allthatdancecompany.com 541-688-1523 Nov. 26 Nutcracker Remixed (Hult Center) Jan. 28 *Tea With Tights* March 18 Overcome Benefit Concert (Wildish Theatre)

Ballet Fantastique

www.balletfantastique.org 541-342-4611 Performances at the Hult Center Dec. 9-11 The Book of Esther: A Rock Gospel Ballet March 3-5 Crouchina Tiger. Hidden Dragon

EUGENE BALLET COMPANY'S A MIDSUMMER NIGHT'S DREAM FEB. 11-12 AT THE HULT

Eugene Ballet Company

www.eugeneballet.org 541-485-3992 Performances at the Hult Center Oct. 28-30 *Giselle* Dec. 16-18 *The Nutcracker* Feb. 11-12 A Midsummer Night's Dream April 8-9 The Snow Queen

Hult Center www.hultcenter.org 541-682-5000 Oct. 22 Rockin' Road to Dublin Oct. 28-30 Eugene Ballet Company: Giselle Nov. 19-20 Glow Variety Show Nov. 26 *Nutcracker Remixed* Dec. 9-11 Ballet Fantastique: The Book of Esther: A Rock Gospel

Dec. 16-18 Eugene Ballet Company: The Nutcracker Dec. 19 Dancing with the Stars: Live! We Came to Dance Feb. 11-12 Eugene Ballet Company: A Midsummer Night's

Dream
Feb. 18 The Zapp Dancers: Feb. 28-March 2 Dirty Dancing March 3-5 Ballet Fantastique: Crouching Tiger, Hidden Dragon

Lane Community College Dance Department

www.lanecc.edu • 541-463-5161 All performances Ragozzino Hall Nov. 29 Dance Open Show March 2-4 Collaborations Dance March 14 Dance Open Show

LaSells Stewart Center.

www.oregonstate.edu/lasells/ events • 541-737-2402



Nov. 17 Eugene Ballet: *The Nutcracker* Jan. 28 *Dance of Spring* Feb. 16 Eugene Ballet: A Midsummer Night's Dream

The Majestic Theatre, Corvallis

www.majestic.org • 541-758-7827 Nov. 12 On Our Way: Fiery Flamenco Dance March 4 Terpsichore: A
Community Dance Concert

UO Dance Department

http://dance.uoregon.edu 541-346-3386 Performances at Dougherty Dance Theatre Nov. 30 Fall Dance Quarterly Dec. 1 Fall Open Dance Showing Dec. 2 Fall Dance Loft

Mysic

Cascadia Composers www.cascadiacomposers.com 541-334-0479 Performance at Central Lutheran Oct. 22 Love, Laughter & Truth

Chamber Music Amici

www.chambermusicamici.org 541-953-9204 Dec. 5 Concert II at Wildish Theater Feb. 27 Concert III at Wildish

Chamber Music Corvallis

www.chambersmusiccorvallis.org 541-757-0902 Nov. 4 Telegraph Quartet

Corvallis/OSU Symphony Orchestra

www.cosusymphony.org 541-752- 2361 Oct. 30 Portland Youth Philharmonic Nov. 20 American and Soviet

Masters Dec. 4 Holiday Concert

Feb. 22 Alpine Journey

Eugene Concert Choir

Performances at the Hult Center Dec. 4 A Festival of Carols Feb. 25 Beethoven & Bernstein

Eugene Opera

www.eugeneo 541-682-5000 Performances at the Hult Center Oct. 28-30 Much Ado About Dec. 31 New Year's Eve Party

March 10-12 West Side Story

Eugene Symphony Guild

www.eugenesymphonyguild.org 541- 687- 9487 Held in the Hult Studio Oct. 20 Concert Preview Nov. 17 Concert Preview Dec. 8 Concert Preview Jan. 26 Concert Preview Feb. 16 Concert Preview March 16 Concert Preview

Eugene Symphony

www.eugenesymphony.org 541-682-500 Performances at the Hult Center Oct. 20 Mahler's 6th Nov. 17 Hough Plays Beethoven Dec. 8 Korngold Violin Concerto Jan. 26 Barber Piano Concerto Feb. 4 Pink Martini Feb. 16 *Pictures at an Exhibition* March 16 Bartok Piano Concerto

www.hultcenter.org

541-682-5000 Oct. 20 Sierra Hull: Weighted Mind Oct. 20 Eugene Symphony: Mahler's 6th
Oct. 28-30 Eugene Opera: *Much* Ado About Nothina Nov. 14 The Beach Boys

Nov. 17 Eugene Symphony: Hough Plays Beethoven Nov. 29-30 *Rat Pack Christmas*

Dec. 4 Eugene Concert Choir: A Festival of Carols Dec. 8 Eugene Symphony: Korngold Violin Concerto

Dec. 11 Eugene Symphony: Amadeus: The Film Dec. 31-Jan. 2 Eugene Opera: An Opera Trio: Aida, Dialogues of the Carmelites and Die Fledermaus Dec. 31 Eugene Opera: New Year's Eve Party

Jan. 17-18 Once Jan. 22 The Greatest Pirate Story (N)ever Told

Jan. 26 Eugene Symphony: Barber Piano Concerto Feb. 4 Eugene Symphony: Pink Martini

Feb. 16 Eugene Symphony: Pictures at an Exhibition Feb. 20 Experience Hendrix Feb. 22 Rain: A Tribute to the

Feb. 22 Mariachi Flor de Toloache Feb. 25 Eugene Concert Choir: Beethoven & Bernstein March 10 Hawaiian Slack Key Guitar Festival: Eugene Style March 10-12 Eugene Opera: West

Side Story March 16 The Quebe Sisters March 16 Eugene Symphony: Bartok Piano Concerto

Lane Community College www.lanecc.edu • 541-463-5202 Performances at Ragozzino Performance Hall Oct. 27 Music Gala Nov. 22 Lane Symphonic Band Dec. 1 Lane Choirs Dec. 7 Jazz Combos Jan. 27-28 Oregon Jazz Festival Feb. 4 Middle School Honors Band Feb. 13 Student Recital Feb. 25 Solo & Ensemble

March 5 Lane Chamber Orchestra

LaSells Stewart Center.

March 9 Lane Choirs

Corvallis
oregonstate.edu/lasells/events 541-737-2402 Oct. 21 Beaver Music Preview Day Oct. 21 The Jazz Kings: *Mood* Indigo Oct. 25 Children's Concert Corvallis Community Band Oct. 30 Portland Youth

Philharmonic Nov. 13 Inon Barnatan Piano International Nov. 15 Oregon State Men's & Women's Choral Festival Nov. 30 OSU Bands Winter Concert

Dec. 1 Jeff Johnson Celtic Christmas
Dec. 4 Corvallis-OSU Symphony Holiday Concert Dec. 11 Corvallis Youth Symphony Association: Winter Concert Dec. 13 Emerald City Jazz Kings

Holiday Concert Feb. 10 Emerald City Jazz Kings Feb. 12 Corvallis-OSU Piano International Feb. 28 OSU Bands Winter

The Majestic Theatre, Corvallis www.majestic.org • 541-758-7827 Nov. 5 Portland Cello Project Nov. 18-19 Majestic Melodies Dec. 20 Celtic Solstice March 11 A Cappella Night

Newport Symphony Orchestra

www.newportsymphony.org 541-574-0614 Performances at Newport Performing Arts Center Nov. 5-6 Bella Hristova, violin Dec. 3-4 Paul Klemme, conductor Jan 28-29 Adam Flatt Feb. 18-19 David Ogden Stiers

Oregon Mozart Players www.oregonmozartplayers.org 541-345- 6648 Performances at Reall Hall Nov. 5 *Inspiration*Dec. 16-18 Candlelight Baroque (First Christian Church) Feb. 11 Passione

The Shedd Institute 541-434-7000 Performances at the Jaqua Concert Hall at The Shedd Oct. 20-21 The Jazz Kings Oct. 21-22 Magical Moombah

Oct. 23 Tracy Bonham

Oct 25 Michael McDonald Oct. 27 Dave Douglas & the

Westerlies Nov. 3 Bill Frisell Nov. 4 Hapa Nov. 5 Ehud Asherie

Nov. 10 Michael Feinstein

Nov. 11 Riley Ethridge Jr. Nov. 16 American Masters

Nov. 18 A Night of Blues & Ballads

Dec. 2-18 Annie Get Your Gun Dec. 8-14 The Jazz Kings: Happy Holidays Jan. 11 Karla Bonoff

Jan. 12 Tierney Sutton Jan. 20-21 Magical Moombah

Jan 25 Mark Hummel's Blues Harmonica Blowout
Jan. 27 Herb Alpert & Lani Hall

Feb. 1 The American String Band Feb. 9 Clarinet Marmalade Feb. 17 Tony Glausi Sextet Feb. 22 Bill Mays

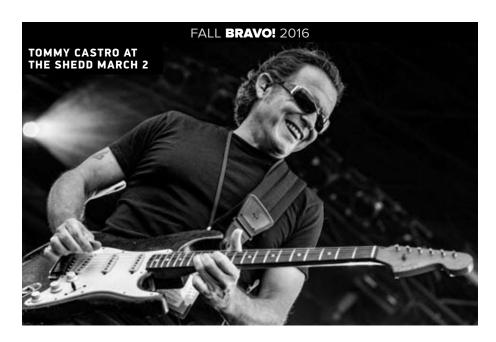
March 1 Villalobos Brothers March 2 Tommy Castro & The Painkillers March 9 Chuck Redd

UO Music music.uoregon.edu/events

541-346-5678 Performances at Beall Hall, UO, unless noted Oct. 21 World Music Series: Hermanos Arango
Oct. 22 Dr. Alexandre Dossin: Works by Liszt Oct. 23 CM@B: Russian String Orchestra Oct. 26 Oregon Wind Ensemble Oct. 27 OcTUBAfest
Oct. 28 UO Jazz Combos Oct. 30 Halloween Spooktastic! Oct. 31 Symphonic Band Nov. 1 Oregon Composers Forum Nov. 6 Matthew Halls w/the UO Nov. 8 Tai Hei Ensemble

Nov. 11 UO Jazz Combos (The Jazz Station)





Nov. 16 Campus Band Nov. 17 Percussion Ensemble Nov. 18 Fall Concert of the UO Jazz Ensembles Nov. 19 Future Music Oregon w/ Zhang Xiaofu (Thelma Schnitzer

Nov. 20 CM@B: Ching-Yun Hu,

piano Nov. 21 University Symphony Orchestra

Nov. 22 Oregon Wind Ensemble Nov. 29 Campus Orchestra

Nov. 30 Symphonic Band Dec. 1 Collegium Musicum (Collier

Dec. 2 UO Honors Jazz Combos Dec. 6 UO Choirs Winter Concert Feb. 9 Vijay Gupta: Musical

Wildish Theater

www.wildishtheater.com 541-868-0689 Nov. 4 Jazz Band Festival Nov. 17-18 Riverside Chamber Symphony Nov. 20 Eugene Gleeman Performance Oct. 30 Peter & Will Anderson Jazz Trio Dec. 5 Chamber Music Amici Dec. 9 A3 Artabration Dec. 16 Riverside Chamber Symphony Dec. 17 Swing Shift Feb. 10 Swing Shift Feb. 27 Chamber Music Amici March 9 Riverside Chamber

'heater

Actors Cabaret of Eugene

www.actorscabaret.org 541-683-4368 Oct. 27-Nov. 5 The Rocky Horror Picture Show
Nov. 18-Dec. 17 Roald Dahl's Willy

Cottage Theatre, Cottage Grove www.cottagetheatre.org

541-942-8001 Oct. 7-30 A Chorus Line Dec. 2-18 A Christmas Story Feb. 3-19 Peter & the Star Catcher

www.hultcenter.org 541-682-5000 Nov. 4-6 Radio Redux: Alice in Wonderland Nov. 6 Daniel Tiger's Nov. 10 Steve Winter: On the Trail of Big Cats
Dec. 3 Sisters Christmas
Catechism: The Mystery of the Magi's Gold Dec. 16-18 Radio Redux: A Cowboy Christmas Jan. 21 Inside Science with Radiolab's Robert Krulwich Feb. 4 Miss Lane County Feb. 6 Shaolin Warriors: A Theatrical Production of Kung Fu Feb. 10-12 Radio Redux: The Maltese Falcon

Lane Community College www.lanecc.edu • 541-463-5761

Performances at the Blue Door Nov. 10-20 Turkey Shorts Dec. 3 Acting Showcase Feb. 16-26 Rain & Zoe Save the

The Majestic Theatre, Corvallis www.majestic.org • 541-758-7827 Oct. 21-22 *Rocky Horror Picture* Oct. 23 Majestic Reader's Theatre:

Oct. 29 Magick Theatre: For Madpersons Only
Nov. 4 Majestic Science Theatre 3000: Killers from Space Nov. 6 *No Class*: Role Playing Game Improv Show Nov. 27 Majestic Reader's Theatre: The Man from Earth Dec. 2-18 A Christmas Story Jan. 19-21 The Woman in White Feb. 10-19 Terry Pratchett's Mort

Oregon Contemporary Theatre

541-465-1506 Oct. 21-Nov. 12 *The Big Meal* Jan. 13-Feb. 4 *The 39 Steps* Feb. 24-March 12 Melancholy Play

Oregon Shakespeare Festival,

www.osfashland.org

541-482-4331

Through Oct. 29 Roe Through Oct. 29 Vietgone Through Oct. 29 Timon of Athens

Through Oct. 30 Twelfth Night Through Oct. 30 Great

Expectations Through Oct. 30 The Yeomen of the Guard
Through Oct. 30 Richard III

OSU Theatre, Corvallis oregonstate.edu/dept/theatre

541-737-2853 Nov. 3-12 James and the Giant

Peach Feb. 16-26 For the Love of Lies March 9-12 boom

University Theatre

www.uoregon.edu/~theatre/541-346-4363 Performances in the UO's Miller Theatre Complex Nov. 4-18 The Dead Jan. 26-Feb. 4 The Emperor of the Moon March 9-18 New Voices (Playwriting Contest Winners)

Upstart Crow Studios

vw.upstartcrowstudios.org 541-688-8260 Oct. 21-23 It's Only a Nightmare: A Spooky Revue

Very Little Theatre www.thevlt.com • 541-344-7751 Oct.7-22 Juno and the Paycock Dec. 2-11 The Trial of Ebenzer Scrooge Jan. 13-28 The Explorer's Club

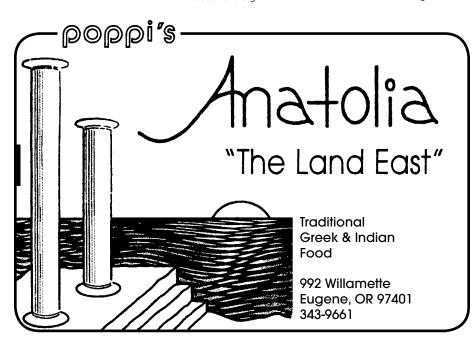
Wildish Theater

www.wildishtheater.com 541-868-0689 Dec. 2-11 Rose Children's Theatre: Elf Jr. Feb. 2-5 A3 Winter Show Feb. 17-26 Rose Children's Theatre: Big

Willamette University Theatre,

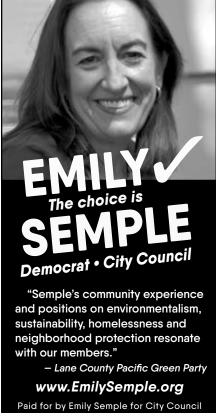
www.willamette.edu/cla/theatre

503-370-6221 Nov. 11-19 Perception/Reality Dec. 2-3 Shakespeare's Will Feb. 17-25 Lear's Daughters





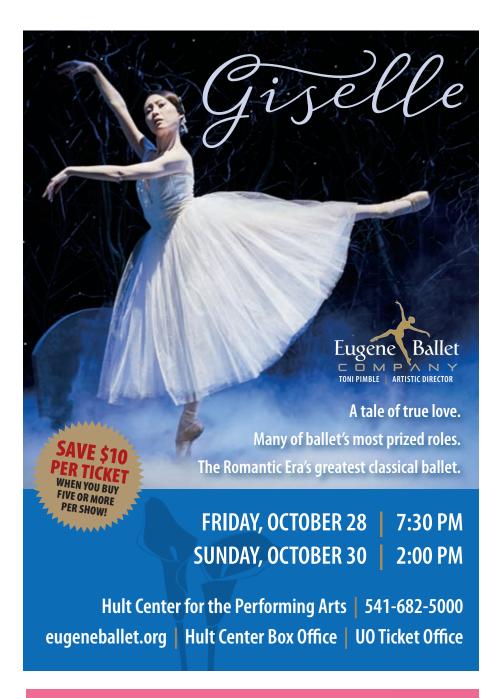






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